

# Tools for European Screenwriters' Training

# TEST

Proposed by



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## Survey on European Schemes for Screenwriters' Training and Fiction Project Development

Report written by Luciano Gloor, film and media consultant

Survey period: October 2004 to February 2005

This survey has been produced at the request of TEST, the findings result from information received, the conclusions and recommendations reflect the opinions of the consultant in charge only.

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Report abstract
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## Survey on European Screenplay Writing Training and Fiction Project Development Schemes

### *Objectives/aims and duration of the survey*

This survey, supported by MEDIA Training and developed by FOCAL (Switzerland) and FIA (Spain), wants to explore the contradiction that screenwriters' training and development programmes have to deal with on a daily basis and which can be expressed in the following term: how to emphasise the personal and artistic dimensions of the screenwriters and their stories, and, at the same time, channel their creativity to produce marketable scripts in order to meet the demands of the industry and expectations of funding bodies.

Establishing evaluation criteria and appropriate solutions for the most effective approach to the training of European screenwriters needs more research than can be provided for the time being. TEST has therefore decided to collect relevant and comparable information about the structures and content of training/development programmes.

The topics covered by the survey are:

- General information about the programmes and their promotion
- Selection policy, procedures and requirements
- Training philosophy - methods and tools
- The "training agents": script doctors, script consultants, etc.
- Evaluation methodology
- Impact of screenwriters' training programmes on the European audiovisual industry
- Perspectives.

Finally, the aim of the survey is to develop:

- the synergy between training/development programmes
- an analytical and methodological "toolbox" for programmes and consultants
- a better interaction between all partners involved in script development

### *Method used*

Two questionnaires were developed by TEST (one with quantitative and one with qualitative questions) and sent to 28 selected training schemes or programmes. After some delay 18 questionnaires were sent back by the programmes. Based on the questionnaires, interviews were prepared and held with sixteen (16) representatives of training schemes, among which were fourteen (14) directors of programme, covering some thirty (30) major yearly programmes.

The interviews were without exception very enlightening and of great interest. They lasted from anything between forty five minutes and two hours. and were essentially an exchange of opinions on the topics.

The statistical relevance remains small, irrespective of whether all twenty eight training schemes would have taken part or not, compared to the eighteen which did even-

tually participate. Nevertheless the final figures can serve as an indicator as to how the training schemes have evolved and where they might be heading.

This present report has been drawn up using the collected information and figures taken from the questionnaires and the interviews.

### ***Principal findings and conclusions***

The interviewed scriptwriting training and project development programmes cover a large variety of formats and concepts of training. A large number of detailed findings result from the analysis of the answers to the questionnaires and the conducted interviews. The principal finding which can be deduced from the survey is that the training on offer is very much defined by the themes and subjects it covers and not by specific learning objectives. A large number of programmes cover similar themes and subjects. As a consequence the programmes do not manage to position themselves in a unique, unequivocal and non-interchangeable way. This makes the offered programmes not very transparent to potential participants.

Most of the training concepts are the result of a combination of the intuitive skills and the professional experience of both the heads of programmes and the tutors. The adapted methods, as defined by a large number of the programmes, are developed organically and moulded to fit the individual needs of the participants. In addition, the success of training programmes is said to depend on forming an optimal working atmosphere, created by the right composition of the groups of participants, the right venue and an inspiring programme.

As a result, the training programmes become an inspiring experience for their participants, giving them an opportunity to think about their every day work from a new perspective, to exchange ideas and to build personal and professional networks. In most cases, it is the participants who chart and evaluate their own learning curve and progress. The number of films produced from scripts developed is almost the only other additional source of evaluation. This is a highly questionable source, as the final green-light for a project to go into production depends on so many other elements which in no way are under the control of the training programmes.

This leads to the following main conclusion of the survey:

It would seem that the major area for possible improvements should be sought in the field of methodology to improve the training concepts presently based on the intuitive skills and professional experience of the experts.

An improvement in methodology of design and implementation of training would lead to an improvement in a whole range of essential areas: objective and learning outcome definition, design of training modules, selection criteria and procedures for participants, training of tutors, evaluation criteria and procedures.

## **Suggestions**

### **Support the Artistic Creativity of Writers versus Answering to the Market Demand**

The training programmes should start to define the objectives and the expected outcome of their courses more specifically, to free themselves from the self-imposed burden of measuring success by the number of films produced. Then they will no longer feel they have to tackle simultaneously and with the same degree of importance the goal of supporting the personal and artistic dimensions of the screenwriters and their stories, and channel the creativity of its participants to produce marketable scripts to meet the demands of the industry and expectations of funding bodies. They will be able to find a balance between these two objectives and which one, in the specific case of a specific course, has the priority over and above the other one.

### **Better Integration of Market Aspects into the Training**

Scriptwriting training and project development programmes should understand themselves as an intermediary link between the writers and the industry. They have to work towards a better understanding of the market for themselves, so as not be mere subjects of the pressure exercised by the short term needs of the film industry.

Being such an intermediary link could mean:

- to train skilled and professional writers, having a good understanding of the market, and being aware of WHEN and WHY they decide not to comply with immediate market demand;
- to make the industry understand that there can be no top and highly successful writers without the efforts undertaken to build a large basis of young and new talent;
- to make the industry AND the writers understand that film is not an exact science and that this business is based on prototypes (with the exception of certain TV-formats), which implies far more development efforts than in other industries, high and competitive selection and many trial and errors, with no short cuts and no guarantees for success.

### **Initiate a debate on Methodology with the help of a Scheme of the World of Training Programmes**

The report proposes a three dimensional scheme of the world of scriptwriting training and project development programmes, using the three axes 'Basic Level versus Advanced Level', 'Skill versus Developed Projects' and ' Training Methodology versus Methodology of Research and Development'. Such a scheme allows the programmes to position themselves with respect to the needs of their participants and the needs of the film industry. It allows the programmes to identify areas of need for additional training. And it helps the training programmes to define which topics need to be worked on in the field of methodology in order to further improve their training or to give a better profile to their courses.

### **Redefine Target Groups and develop according Training Modules**

The proposal offered here to scriptwriting training and project development programmes is to enlarge the target group of participants in terms of practical training

and exercises and to develop accordingly training modules for all the professions which have to work with scripts: Script writers / Script Editors / Producers / Directors / Commissioning Editors / Funding Bodies, and why not Directors of Photography and Picture Editors, Composers and Art Directors.

### **Possible new Fields for specialised Training Content**

It has not been the task of this survey to research those training areas that are not actually covered by the scriptwriting training programmes. Based on the proposed scheme of the activity field of training in scriptwriting, it could be imagined, that specialised training would make sense in areas such as training on psychology of the spectator, training on psychology of characters, training on dialogue, training on adaptations, training on children movies, training on adolescent movies, training on genres, and so on.

### ***Final Comment***

The survey has to be seen as an integral part of the actual landscape of the training schemes and programmes and has to be understood as work in progress.

The conclusions and suggestions have attempted to be a genuine reflection of all the interviews and the fruitful contributions of the participating professionals from the film industry and training landscape. How realistic they are can only be verified by an open debate between the various training programmes. If indeed the report does manage to initiate and contribute towards such a debate and dialogue, by addressing certain themes and issues, then it has fulfilled its main objective.

Luciano Gloor  
Berlin 31.March 2005

## Report on the Survey

### Introduction

In a changing political landscape in which Europe is having to rethink many basic tenets about how it functions on an economic, political and cultural level, it would seem logical to begin asking ourselves how film and television are reacting, adapting or resisting these changes. This survey takes a step back from the actual content of fiction being produced and analyses the role of scriptwriting training and project development programmes in defining what stories are being produced for a changing Europe.

Over the last ten to fifteen years there has been a rapid expansion of scriptwriting training and project development programmes formed to support writers and producers develop their ideas into fully-fledged shooting scripts. This survey set out to look at from where these programmes are coming from since their foundation, what their visions for the future are, and if there is room to learn from one another. As such the task was to try and tap into the wealth of knowledge and experience that these programmes have and try and deduce if there is room for improvement, or change or restructuring.

For if the hypothesis about a changing Europe is right, then it would seem fundamental to our story-telling culture that we sharpen our tools of filmmaking and become even more articulate about the craft of script-writing. If we use the metaphor of the market, we could even go far as to say that never before has there been such a demand for new stories and modes of narration, which might help us engage and comprehend our complex global life-styles.

The hope is that by setting up the possibility for a dialogue between the various programmes, there can be an exchange of knowledge and ideas, which can then assist each and everyone in developing a clearer profile, methodology and strategy for working in the field of development. For it is very apparent that we can and should take advantage of all the best synergies possible from the immense accumulation of knowledge and energy, which has been invested with so much generosity by so many people all over the continent.

Many thanks to the programmes and training schemes who made the effort to contribute and a special 'Thank You!' to the fourteen heads of programme who participated in this survey for their invaluable contributions, patience and precious time. Without so many extensive and stimulating interviews, it would not have been possible to write this document.

The budget restraints did not allow the survey to include the opinions of as many people as was initially desired, but nonetheless the results documented below do lay the groundwork for TEST to plan further efforts to aid the scriptwriting training and project development programmes.



## I. The Objectives of TEST

TEST (Tools for European Screenwriter's Trainers) was launched in 2004. TEST is an innovative and experimental project, which aims to improve the training skills of European screenwriters' trainers and to provide new trainers with the best tools available. TEST combines the study and propagation of the most successful experiences with case analysis, open debate and a survey on methodological and other issues.

TEST, understands itself as a platform:

- to create a network of screenwriting trainers, script consultants and training programme managers
- to exchange experiences, methodologies and policies
- to develop and disseminate creative tools and strategies.

Ultimately TEST wants to provide the triangle Screenwriters-Markets-Programmes with creative suggestions for better interaction between these three elements.

## II. The Objectives of the Survey

This survey, supported by MEDIA Training and developed by FOCAL (Switzerland) and FIA (Spain), wants to explore the contradiction that screenwriters' training and development programmes have to deal with on a daily basis and which can be expressed in the following terms: how to emphasise the personal and artistic dimensions of the screenwriters and their stories, and, at the same time, channel their creativity to produce marketable scripts in order to meet the demands of the industry and expectations of funding bodies.

Establishing evaluation criteria and appropriate solutions for the most effective approach to the training of European screenwriters needs more research than can be provided for the time being. TEST has therefore decided to collect relevant and comparable information about the structures and content of training/development programmes.

The topics covered by the questionnaire and the interviews were:

- General information about the programme and its promotion
- Selection policy, procedures and requirements
- Training philosophy - methods and tools
- The "training agents": script doctors, script consultants, etc.
- Evaluation methodology
- Impact of screenwriters' training programmes on the European audiovisual industry
- Perspectives.

Finally, the aim of the survey is to develop:

- the synergy between training/development programmes
- an analytical and methodological "toolbox" for programmes and consultants
- a better interaction between all partners involved in script development

### III. Method used and the progressive Steps of the Survey

FOCAL and FIA developed a quantitative and a qualitative questionnaire to be submitted to the head of programmes and selected the twenty eight (28, see list on **annex 1**) organisations to be approached. After a revision of the questionnaires in co-operation with the expert in charge of the survey, the quantitative questionnaire was sent to the organisations by e-mail together with a letter explaining the purpose of the survey, introducing the expert in charge and with the request to send the questionnaire back in preparation for an interview by telephone.

As the deadline approached, almost no questionnaire had been returned. An intensive chase followed, to get in touch with the organisations, possibly with their heads, and to receive feedback.

One observation can be made at this point: many organisations are not reachable by e-mail if they are addressed through the general e-mail address published on the web sites, or a sender doesn't receive any reply and the messages seem not to reach the concerned person. Major improvement is possible for training programmes, to make consumer friendly contact details available on their web sites.

A couple of organisations were not reachable under the phone numbers published on their web sites and some web sites were not up and functioning.

But there were other reasons for the lack of feedback:

- some organisations expressed the opinion that they did not feel competent enough for the subject of the survey or that they were not effected by it;
- some other organisations expressed concerns about the sensitive character of information they would have to disclose through the questionnaire and the interview and were reluctant to participate;
- a small number of organisations had doubts about the mandate of TEST to carry out such a survey.

Even if all the organisations, which later answered the questionnaires, confirmed their wish for a closer connection with other programmes, when asked to disclose some information about the basics of their activity, some did fear sharing their methods and approaches with their competitors.

To answer the concerns regarding confidentiality, a legal letter was issued and signed by TEST and the expert in charge, to guarantee confidential treatment of disclosed data and information to participating organisations.

After some two months of delay and with the help of this document and through intensive oral and written follow-up, eighteen (18) questionnaires had been returned. Based on the questionnaires, interviews were prepared and held with sixteen (16) representatives of training schemes, among which were fourteen (14) directors of programme (see list on **annex 2**), covering some thirty (30) major yearly programmes.

One additional obstacle was the fact that in quite a number of organisations a new head was about or just had taken over. This might be an indication of a major restructuring or repositioning of training schemes in the film industry going on currently.

A very tight scheduling forced this survey to be drawn up with the available material, which meant that a more exhaustive and extensive study could not be completed.

The relevance of the general outcome and conclusion of the survey does not seem to be effected by this however. The statistical relevance remains small, irrespective of whether all twenty eight training schemes would have taken part or not, compared to the eighteen which did eventually participate. Nevertheless the final figures can serve as an indicator as to how the training schemes have evolved and where they might be heading.

The interviews were without exception very enlightening and of great interest, and were essentially an exchange of opinions on the topics lasting each between forty five minutes and two hours.

This present report has been drawn up using the collected information and figures taken from the questionnaires and the interviews.

## IV. Findings

### A General Information

In the following description of data and in the report in general, the terms 'organisation' or 'training scheme' will be used to describe institutions, associations, foundations or companies offering training programmes and workshops. The term 'training programme' will be used for courses and workshops.

#### A.1. Some Facts

Most of the participating training schemes have been created in the nineties, the oldest goes back to 1985. At the beginning of the new millennium some new training schemes were founded. The report is generally formulated in the present tense, but some facts and findings include closed programmes from the past.

#### **Experience background of training schemes and number of trained scriptwriters**

The experiences of the eighteen training schemes that answered the questionnaire covers some 300 programmes, workshops and courses, and have trained some 2'000 scriptwriters with varying backgrounds over the years. A majority of the training schemes offer more than one course.

#### **Working language and cultural exchange**

A majority of the courses are held in English language, five programmes work by combining languages like English-French, English-Spanish, English-German, German-French and Spanish-Italian. Beside the programmes in the English language countries, five other programmes work in their national or trans-national language (French, Spanish, German, Norwegian and Dutch). One programme explicitly demands from its participants that they have working knowledge of one of the other European languages used in the programme to allow international exchange. One programme includes Latin America in its target group for cultural exchange reasons.

#### **Target Groups**

Twenty programmes accept individual participants as well as teams, five programmes concentrate on teams, eight programmes train only individuals. Most programmes are targeted at European participants, sometimes limited to co-operating partner countries connected through their common language.

Entry level varies from beginners to experienced professionals. The vast majority of training programmes prefer participants with some professional to middle range experience. Applicants with extensive experience appear not to be targeted so much by training programmes. The exception to this is one programme which is based on the philosophy of the 'Giving and Taking' between professionals of the film industry. One specific programme aims to train beginners coming from different professions linked to writing and/or to film, thereby entering the profession of screenplay writing at a tangent. The average age of this specific entry-level target group is around thirty years, as the programme director stated.

Eight programmes are only for writers and/or writer/directors, although in a few cases, teams are accepted, and in one case script editors as well. Eleven programmes include development teams in their training, which in five cases have to be

formed by a writer and a producer, in the other six cases can be formed by any combination of writers and/or writer/directors together with a producer. From the last group mentioned, four also include script editors, one of which works with Directors of Photography and one with actors.

### **Size of groups**

Groups of participants are between four and fifteen per profession, except for programmes training writers individually, which in one case can be up to fifty per programme-cycle. The most quoted figures are between eight and twelve.

### **Formats of Projects**

Most programmes train on projects, thirteen concentrate on feature film projects, seven accept feature and television fiction, five of them include animation, two include TV-series, two creative documentaries and one CD-ROM WebFiction. Only three programmes work exclusively with TV fiction, one of them including any fiction formats, like TV-series or mini-series. One programme is aimed at projects in the final stages of development, or even in pre-production. In this case, the project development is understood to include all aspects of production planning, financing and marketing.

### **Cost of training for participants, grants and incentives**

Eleven courses are free for writers, sometimes for all groups of participants. Furthermore in Norway and Switzerland substantial grants are or have been given to writers to cover their living expenditures. In other cases, grants have been awarded to selected participants and their project. Where writers have to pay a fee, it varies between a nominal EUR 200 and more substantial fees up to EUR 750 and in two cases even up to EUR 1'400 and 1'800.

Producers are usually charged more. The fees range from EUR 300 up to EUR 2'500. But there are also two programmes, which are free for the producers. These programmes base their approach on the exchange of experience within the industry and do not pay their tutors either.

Participation fees for script editors are somewhere between the ones charged for writers and producers.

Two programmes charge team fees of between EUR 1'000 and EUR 1'800. The most expensive programme charges EUR 1'800 for the writer, EUR 900 for the writer/director, EUR 900 for the producer, in total EUR 3'600 for a team, and EUR 1'000 for observers.

A majority of programme directors believe that training should be free for participants, so as to avoid making the fee an unwanted selection criteria when candidates cannot pay. Fees are however accepted so as to avoid abuse and to express the value of the training, as long as bursaries are made available to candidates in need. Many programmes already give bursaries to a certain number of their participants and/or local/national subsidy bodies grant such bursaries. One programme is based on the concept of industry experts giving back to new talent. These experts are unpaid and participants don't pay a fee. One programme director stated that the higher the level of the training is, the higher is the motivation of the participants and the less important is the motivational factor of a fee.

**Funded by MEDIA**

Of the programmes covered by this survey one half is supported by the MEDIA programme of the European Union.

**A.2. Unique Selling Proposition USP**

The vast variety of answers given to the question of the Unique Selling Proposition USP of the programme or the training scheme shows the diversity of European Training Scheme's approach. At the same time, however, these very differing responses reveal a certain lack of self-definition and profiling of training programmes. To be fair it has to be added that the interviewees did not know the questions in advance and had to improvise on their answers in cases where their programme had not yet an USP-definition.

It might be of interest to compare the USP-definitions. The following list is in arbitrary order, the content is summarised and is not a literal quote of any interviewed person.

- *To offer training coming out of the industry and in the service of the industry.*
- *To train and heighten the co-operation within the team writer-producer constellation.*
- *The advisers are not dramaturgs, but actual filmmakers and producers themselves.*
- *To offer supervised individual tuition, starting form writing in images (scenes without dialogue) to redrafts of full scripts.*
- *To target advanced level participants, offering them 50% training and 50% co-development, based on a high success rate.*
- *To offer project driven affordable training to serve the industry needs, based on wide international, extra-European exchange and which is not dependent on MEDIA.*
- *To develop co-productions and to build a co-operation spirit between the country's film industry and the industry of another continent, based on cosmopolitanism as a cultural reference, and with the opportunity to receive training in the native language.*
- *To focus on the needs of a specific national target group of participants.*
- *To offer specialised training on adaptation of novels in the language of the participants.*
- *To develop the skills of the writer, the editor and the producer further, as well as the project itself, guiding the communication within the team and creating a platform for a solid mutual understanding about storytelling and dramatic structure.*
- *To reveal the reasons behind the practices first formulated by Aristotle, but not to use them as hard and fast rules.*
- *To offer individual, tailor-cut script development, without rules or gurus.*
- *To concentrate on TV-fiction*
- *To focus on national participants, allowing them to work in their own language.*
- *To target the training of participants and the development of projects in close consultation with the industry.*
- *To offer the participants the chance to spend more time in "mining" for the stories and to initiate a personal journey towards an understanding of the craft.*

The concept of the USP derives from marketing theory and is meant as a tool to position an offer on the market in a unique, unequivocal and non-interchangeable way. The USP's above are clear, when linked to very focused and targeted programmes. The more general a programme is, the more difficult it becomes to find a really unique selling proposition and the bigger the risk is to fall in interchangeable terms.

## **B Selection of Participants**

### ***B.1. Choice of Selectors***

In most cases the selectors are identical to the body of the Director of Programme and the tutors involved. Accordingly the selectors are chosen by those empowered to decide upon the selection of tutors, except for the director of the programme. In most cases, the tutors are chosen by the director of programme.

### ***B.2. Selection Procedures***

Twenty three programmes allocate the selection of their participants through an internal committee formed in most cases by the director of the programme and the tutors, or representatives of the tutors. Two programmes give the director of programme sole responsibility, three programmes make use of an independent external selection committee, another two programmes have a mixed internal/external selection committee. In one case the broadcaster who finances the training programme makes the selection, and two programmes use a form of examination. The most extensive selection process is undertaken by an exceptionally long programme of two years. It shortlists from around 240 applicants accepted for the first exam, choosing roughly 40 who are then allowed to sit the second exam, including an oral examination and interview, and from which 16 candidates are then chosen.

The widespread practice of internal selection carries the risk of a selection based on fulfilling quotas for the number of participants required to obtain the financially acceptable critical mass. This might lead the management of a programme to oversee possible weaknesses of the programme, such as being outdated and no longer meeting the needs of the industry.

Some programme directors claimed that the professional background and film experience of applicants has tended to become weaker.

### ***B.3. Selection Criteria***

#### **Quotas**

One programme applies quotas by country of residence. All the others do not officially require quotas, although many admitted, that unofficially they try to get the best possible mix within their groups of participants in terms of gender and/or level and/or origin and language.

#### **Experience/background requirements from screenwriters**

The experience required by participants is in most cases not clearly defined. Four programmes have no requirement at all and base their selection on the submitted documents, such as CV, motivation letter and professional perspective outlined by the applicants.

One programme expects participants to have one produced script in his/her filmography, another expects at least one produced short film. There is only one programme which requires a script that has been produced and screened theatrically.

#### **Application documents from screenwriters**

Only two programmes require a first draft to be submitted by writers. The rest of the programmes take on projects at an early stage or do not work on projects at all. Most

programmes are happy with a project description, a synopsis or a treatment. One programme targeting advanced participants requires a far more advanced script at a third or fourth draft, another one likes to receive samples of previous work. The programme specialised in adaptation wants to receive a concept, defining the main axes of the adaptation, together with proof of the acquisition of an option for the material. In terms of legal documents, another programme demands a contract between the writer and producer.

In all the other cases the standard procedure is an application form, accompanied by a CV. In four cases a letter of motivation is also required.

#### **Application documents from producers**

Here as well, the standard procedure is similar to the writers, with the addition of a company profile. In cases where projects have been submitted, the producer has to hand in a project status description. In three cases there also has to be a production concept, and in one case there has to be development contracts with all the producer's team members.

#### **Selection criteria for projects**

From a list of criteria - of which more than one could apply to each programme -, these were the ones mentioned:

- |  |    |
|--|----|
| - quality of the project   | 10 |
| - biography of the scriptwriter and/or his/her talent  | 9  |
| - feasibility/marketability  | 6  |
| - track record of the producer   | 6  |
| - quality of the development team  | 2  |
| - other criteria, which were:  |    |
| - the status of the project,   |    |
| - the balance between quality and feasibility,   |    |
| - the editorial line of the broadcaster, who commissioned the training programme, and  |    |
| - the balance between national projects and projects from the targeted co-operation countries.   |    |
| - Genre was in most cases not a criteria <u>or</u> only in terms of negative selection in order to avoid certain unwanted genres or to not have too many of the same genre. The obvious exception were the few programmes who were looking for specific genres or formats. |    |

Some programmes wanted to specify the term quality and stated: originality, uniqueness of the idea, potential of the dramatic concept.

To the question, how these criteria were implemented, the answers were:

- |  |   |
|--|---|
| - subjective evaluation of selectors:                          | 4 |
| - interviews:  | 4 |
| - negative selection criteria (for instance regarding genre):  | 2 |
| - blind reading by selectors:                                  | 2 |
| - readers reports  | 2 |
| - jury vote: (1 decision by majority, 1 decision by unanimity) | 2 |



One programme mentioned that the interviews were conducted on the basis of a question list relating to the three elements: motivation, talent and roles in the team. Another programme declared the assessment of the triangle 'motivation, CV and project' as the key to their selection.

The last three of the above listed methods of criteria implementation and the use of interviews seem to be more objective than a subjective evaluation by the selectors. Budgetary constraints might be a reason for the choice of this method.

## C Philosophy - Methods and Tools

### C.1. Basic Approach - Method, Philosophy, Spirit

The majority of the programmes are split in two groups based on two different approaches: six say that they have no specific approach and that the selection of tutors with different backgrounds versed in a variety of theories creates the mode of approach, while five mentioned Frank Daniel's methodology as their reference.

The others expressed a variety of single concepts:

- *To teach the WHY, based on Aristotle*
- *To base the training on any useful approach, from Aristotle to the Russians*
- *To ask the right questions at the right moment*
- *To use a market lead methodology*
- *To implement a structured approach and create a framework, with freedom for writers to work within*
- *Experienced people giving back to the industry*
- *To inspire writers to do what they usually don't do: to take creative risk, despite market forces, and to work on risky projects.*

### C.2. Objectives

In order of their ranking, the objectives of the interviewed programmes are:

- |  |    |
|--|----|
| - Preparing screenwriters for the market<br>where 3 target cinema in particular<br>3 target TV-markets and<br>2 target national markets<br>1 targets cinema and TV, all formats and genres | 17 |
| - Training of screenwriting skills   | 16 |
| - Developing projects  | 14 |
| - Offering a creative writing environment  | 13 |
| - Producing marketable scripts   | 8  |
| - Giving a chance to difficult scripts   | 8  |
| - Reinforcing the screenwriters' rights<br>where one mentioned business skills,<br>another mentioned their role in development   | 8  |
| - Supplying the mainstream market  | 7  |
| - Building up development teams  | 7  |
| - Feeding the niche/cinéma d'auteur market   | 5  |
| - Taking over from producers during dev.<br>either in terms of training, or as an objective<br>fact, because producers do not have the<br>means or do not do it well enough                | 4  |
| - Being an environment working against<br>commercial cinema  | 1  |

- Challenging the creative self-understanding of screenwriters 1
- Deliver an output of talented European writers and European films 1
- Offer tools to writers and producers to develop adaptations 1

An analysis of these results makes it clear that market orientation seems to be a given objective. It is also clear that the market is defined in terms of being more than just mainstream versus niche markets, since these two objectives are only shared by a minority of programmes.

The objectives of training of screenwriting skills and development of projects are objectives implemented by most programmes at the same time.

In a first round of interviews the interviewees were asked to formulate the objectives of their programme. During the second round a list of possible objectives were presented to them and they were asked whether they apply or not to their programme.

With the exception of one specialised programme, no interviewee formulated specific learning objectives in addition to the ones proposed by the questionnaire listed above, which are more a kind of general objective for training.

### **C.3. Methods and Tools**

Developing on from this topic, the interviewees were asked to freely describe their way of working. In a second round they were read through a list of tools and methods to complete the picture.

The most popular methods and tools are:

#### ***During Sessions***

- One on one tutoring 13
- Joint tutor and peer review (feedback from other trainees) 13
- Availability of libraries or bibliographies 13
- Availability of video library 12
- Lectures on theory of writing and story telling 12
- Case studies and film analysis 10

#### ***Between Sessions***

- Rewrite drafts 15
- Remain in contact with tutor via e-mail 13

#### ***At the end of the programme***

- no comparably popular method

The next group of methods and tools are the following:

*During Sessions*

- Work with actors, reading of scripts 6
- Screening of films directed or written by students 5
- Lectures from masters or visiting industry experts on other topics, or plenums for presentations, feedback etc. 5

*Between Sessions*

- Meet tutor in person 7

*At the end of the programme*

- Pitches to media professionals or help to establish contacts 9
- Networking sessions 8
- Training on pitching and presentation 7
- Annual project catalogue 4

The following methods and tools were only used by single programmes:

*During Sessions*

- Screenplay sculptures/systemic analysis (this method is only known in German speaking countries) 2
- Introspective analysis of writer 1

*Between Sessions*

- Online contact between students 3
- Online community forum 1
- Write exercises 1

*At the end of the programme*

- Continued advise from tutors 2
- Participate at festivals/markets 1
- Publish projects on the web site 1
- Publication of inspirational material 1
- Advise for continuation, hand over to other programmes 1

*Methodical tools*

Only one programme made a reference to methodical tools, which were:

- Psychology of training
- Didactic of case studies
- Combining didactical and practice

**C.4. Specific Training for Producers**

Of the seven interviewed programmes, which explicitly aim to build up development teams, one programme mentioned that from the second workshop on, they have the producers in a separate group to work on specific questions. Another programme said that producers are trained by acting as script editors and a third training scheme offers a separate script editors programme also targeting producers. The other four

programmes offer no specific training for producers, meaning that the producers basically participate alongside the writer at the sessions managed by the tutors.

It has to be added here, that some programmes understand the term 'development team' in a wider sense than just producer-writer teams and also work with teams of writers or with writer-director teams. The applicable figures have already been mentioned under 'Target group of participants' in chapter A.1.

### ***C.5. Specific Training for other Professionals***

Ten programmes do not offer specific training for other professions, which are involved in development or might be interested to know more about development. Four training schemes have separate courses to address other professions, like script editors or directors. Three programmes include editors, consultants and development executives in their training, two also have directors and two have observing participants from other professions.

To contribute to interdisciplinary co-operation between the various professions in filmmaking seems not to be covered by actual scriptwriting training and development programmes, although in practice all are part of the creation of one conceptually and artistically homogeneous piece of work,

### ***C.6. Role of Technological Development***

For seven programmes the technological development of filmmaking does not play any role. Two training schemes have or are about to have specific programmes to write and develop games, one training scheme offers training for short films, based on an increasing market demand for shorts, and one training scheme has specific courses to treat this topic.

## D Tutors

### D.1. Title for Tutors

The title used for tutors might be an indicator for the understanding of the role of a tutor within a programme. The mostly frequently used term is 'Script Consultant' in seven programmes, followed by the general term 'Tutor' in five programmes. Four use the term 'Script Doctor' which is contested by some training schemes, because it implies a role of 'healing the sick'. Between one and three programmes use terms like 'Master', '(Script) Advisor', 'Screenwriting Trainer', 'Script Editor' or 'Writing Director', the last term being a non-precise translation from the French language.

One programme insisted that their experts are not teachers, but consultants.

### D.2. Selection and Criteria for Tutors

Most training schemes let their head of programme chose the tutors. In many cases, when these functions are split, the head of programme will decide together with the head of the training scheme. In a few cases, the board of the training scheme also participates.

The criteria for the selection are the following in order of their ranking:

- Professional experience 13
- Teaching experience 5
- Other criteria mentioned:
  - Communication skills and adapt ability
  - Generosity in giving, attitude
  - In touch with actual market

The procedures for the selection of tutors vary from 'We just happen to find them' to structured tendering procedures. The unstructured natural selection is the most frequently used one, and is based on the large network of contacts in the industry, which the heads of programmes or of training schemes have built up over many years. Sometimes there is a "family" of a core team, which co-opts new tutors speaking the same language or having the same vision.

Assessment criteria mentioned, where the followings:

- Recommendations, word of mouth, reputation
- Experience them working
- CV
- Sample script analysis

In building up tutor teams, six programmes pay special attention to complementing backgrounds in terms of philosophy or approach, which is a key element of their concept.

### D.3. Training for Tutors

Eleven training schemes do not provide any specific training for their tutors in terms of teaching, transferring skills and methodology or how to guide writer's creativity.

Three of them stated that their approach is one of tutors learning by doing.

Two training schemes brief their trainers before the courses, two involve them into the development of the course curriculum, and some training schemes organise from time to time an exchange of experience between their trainers.

A majority of tutors consulted in another survey undertaken by TEST have expressed their interest to participate in this kind of training and to share professional experiences. They often do not know who their colleagues are, what they do and whom they work with.

#### **D.4. Impact of Tutors**

For a large group of programmes, the choice of their tutors forms the core of their concept. It is no surprise, then, that eight programmes attribute 100% of their success to them, even if some stated, that people are interchangeable.

A majority described the success of a programme to be dependent on an organic process influenced by the set up of the course, the choice of the tutors and the selection of the participants. One training scheme thinks that 20% of the success depends on the set up/context of the course, 20% on the selection of participants and the last 60% on the tutors and trainers.

To improve the impact of the trainers on the achievement of the courses, some programmes have monitoring meetings and share experiences among their trainers during the courses.

Only very few programmes think that a curriculum, which could include learning targets to be implemented by the trainers, is the basis for their success.

#### **D.5. Recruitment, Contracts and Fees**

Only one programme finds it difficult to recruit their tutors, eight programmes say they have no difficulties at all. One head of programme found it more difficult to recruit participants than tutors. The most cited problem was availability and time.

Contracts and fees for tutors indicate a large variety of payment models adopted by the interviewed programmes. Where tutors are paid, the arrangements range from flat fee contracts per workshop, daily fees for workshop and conference days, daily fees covering workshops, preparation time, follow up and reporting, through to hourly fees in one case and part time employment in another case.

One programme changes its tutors every trimester. Another training scheme employs its tutors on a part-time basis with a three year contract. At the end of the period new tutors are invited to participate on the programme. No other head of programme mentioned a systematic approach to changing or alternating tutors.

As the type of arrangements vary very much, a comparison of fees is almost impossible. It can be deduced, however, that when broken down into daily fees, the figures applying to nine programmes range between EUR 500 and 1'000, the average being around EUR 600 - 700. The daily fees of the other programmes are between EUR 200 and 400. These figures do not take into consideration whether preparation and follow-up work is included or paid separately to the tutors.

With all the reservations mentioned above regarding the true value of these figures, it seems that a small majority of programmes can afford to pay competitive

market prices to its tutors, while the minority has to struggle with low budgets. That only one programme expressed difficulties in finding tutors might be due to the following reasons:

- scriptwriting and project development tutors might see their teaching activity as a means to profile and position themselves in the industry and benefit from follow up engagements by their former students;
- tutors belong to the group of established professionals, who do not need to earn their living from their teaching activity;
- tutors belong to the group of retired established professionals, who do not need either to earn their living from their teaching activity, but like to give back to the industry and so continue to stay in touch with it.



## E Evaluation Methodology and Data

### E.1. Evaluation and Evaluation Sources

All the questionnaires had the answer YES to the question as to whether the programme was undergoing evaluation procedures from time to time.

The sources mentioned in order of their ranking are:

- By feedback of participants		22
- By internal review		15
- By number of scripts developed		13
- By consultants' reports		11
- Statistics about produced scripts		8
- By external review		8
- By other ways, which were		6
- informal industry feedback	5	
- tracking participants years after	1	
- Statistics about the career of participants		2

Asked, whether an increase in skills and competence of the participants was measured in any way, the answers were:

- No		5
- By observing the careers of the participants and/or the projects		5
- By assessing the participants (reports)		4
- By informal talks with the participants		2
- By re-evaluation after six months		1
- By participants evaluation of their experience, in the frame of a system of Continuous Professional Development CPD		1

Summarising, it can be said that most programmes are using their own internal evaluation procedures, whereas only a minority asks for the support of external reviews. It can be assumed that most of these external reviews are initiated by the funders of the programmes, like the MEDIA programme.

As most programmes do not define specific learning targets, it is to be expected that only five programmes make use of an assessment system of their participants.

The Continuous Professional Development (CPD) approach to which one programme refers to, is due to the fact that this programme is part of a national training organisation, offering and requiring specific systems and approaches for training, implementation and assessment, and depending on the format, the subject and the target participants of the training programme.

## **E.2. Produced Films show Results of Training?**

The interviewees were asked if they consider to be under pressure to show results as an institution.

The answers are:

- |                          |   |
|--------------------------|---|
| - YES, from funders      | 8 |
| - YES, from the industry | 5 |
| - YES, from participants | 1 |
| - NO                     | 6 |

It seemed to be a common understanding of all the heads of programmes that the term 'Results' is identical with 'Produced Films', which the question, as it was formulated in the questionnaire, did not imply at all.

One of the NO's was followed by the statement that the programme is not expected to show results, as its objective is training and not developing projects, while three interviewees said that it was a wrong criteria to measure them by the number of produced films resulting from their training.

Where some kind of statistics were available regarding the future development of screenplays and projects after the training programmes had ended, the following (non-representative) figures could be documented:

- |                          |             |                    |
|--------------------------|-------------|--------------------|
| - Feature films produced | 0,0% - 30 % | average around 10% |
| - TV movies produced     | 0,5% - 50%  | average around 20% |

The average figures are neither better nor worse than the average figures for the industry.

A more coherent, even if still limited criteria to measure the outcome of training programmes, was the question regarding the percentage of participants, who continue to write for film and television after the training (the question did not include a time frame, like one year after the training). The figures received range between 50% and 100%, with an average of 75%.

## **E.3. Evaluation Methodology and Shared Evaluation Procedures**

All heads of programmes confirmed their interest for qualitative and quantitative evaluations of other programmes.

Regarding the question, whether they would be interested in shared evaluation procedures between the programmes, a large majority expressed their interest. Two didn't, and a third one felt it was not necessary because its programme refers back to its own nationally specific methods of evaluation.

The questionnaire did not research the question of applied evaluation procedures in any more depth and in most interviews it seemed that the training initiatives did not link the term 'Evaluation' to any specific system or procedure of evaluation. It can be assumed that in most cases evaluation has been understood as the informal collection of feedback from different sources.

## **F Impact of Screenwriters' Training Programmes on the Industry**

### **F.1. Description of Impact**

Asked to describe the impact of their programmes on the industry, these were the answers given:

Describing impact on industry

- *Have changed the companies' practices and made a huge impact on professionalism in the field of development. Before us there was no specific attention paid to development.*
- *Have a positive impact in quality and quantity of writing for television in Europe*
- *Have a medium term influence on TV fiction*
- *Have initiated a more fluid dialogue between television and producers, but with no concrete outcome from the course.*
- *Have an important impact on the industry in the targeted countries*
- *Have increased the care/attention of the film industry for the money and the energy which should be invested into development.*
- *Have proof of impact by the fact that the head of programme has been invited to be one of its four dialogue partners by the national film financing body.*

Describing impact on writers

- *Have given a fresh impetus*
- *Have given energy and are inspiring*
- *Have given writers the opportunity to work undisturbed or free from pressure by producers*
- *Have made a small contribution to the networking and exchange between writers, by offering adequate working conditions, and have improved their standards*
- *Have strengthened the career of writers and increased their self consciousness about their role*
- *Have produced some professional scriptwriters*
- *Have nurtured writers*
- *Have trained experienced writers*
- *For 80% of participants, career possibilities have improved*

Describing impact on industry and writers

- *Have animated the debate about scriptwriting*
- *Have established teamwork in development*

Once the training has finished, two thirds of the heads of programme do not know much about their former participants' work. Four said that they know what their participants have gone on to achieve after the course.

## **F.2. Measurement of Impact**

One of the questions sought to find answers on how impact might be measured. It has to be said, that objectively it is almost impossible to measure such an impact. At the most, a programme can only measure the achievement of a predefined outcome.

In fact, seven heads of programme do not see any way or do not have any means to measure the impact of their programme, while five said that they do try, by following the careers of their former participants and what happens to the script and projects. One interviewee referred to the trade press as a main source of information. Some referred to their limited resources, which do not allow them to keep even a minimum of records and statistics or regularly assess the results they have achieved.

## **F.3. Do Training Programmes replace the Producers in Development?**

The result of the answers to this question reveals an interesting division: half of the heads of programme believe they do, the other half doesn't think so.

The ones who agreed didn't necessarily want to take over or felt that they should replace the producers. They just stated that objectively the training programmes often take a role, which in a otherwise functioning industry should be taken by the producers. Either the producers don't do development well enough - and should be trained much more in this field - or do not have the financial means to invest the necessary amounts into development. An interviewee noted that some development workshops cost EUR 20'000 per participants.

To a certain extent it seems that project development programmes have become a means for producers to subsidise their development expenditures. This is understandable when one keeps in mind that in the year 2002 only a meagre 2,5% of governmental funding coming from 31 European states and 4% from the 20 biggest regional funds went into financing scriptwriting and development - whereas 73% and 89% respectively went into production funding. These were the findings as reported by the European Audiovisual Observatory,

The heads of programmes who did not accept that they have this function to replace producers saw their programmes more as an additional service to the producers, understanding themselves as a trans-national communicator between all the parties, specifically between writers and producers. They stated that final decisions on projects and project development could only be taken by the producers and that the programmes would not be in a position to take over that responsibility.



### Concrete proposals for reorientation of the training schemes

- *To adapt the programmes to the European regions in terms of training language and market needs: the North is strong, the South and the new EU members are weak.*

### General improvement of quality of training

- *To adapt to changing needs.*
- *To develop more concrete learning targets and evaluation parameters, to make the training more professional.*
- *To constantly rework and fine-tune the training curricula.*
- *To make a difference between didactic and content expertise*
- *To improve the selection and find the right participants.*
- *To avoid being a form cheap development (as some apply again and again)*
- *To develop new training concepts and have higher ambitions*
- *To strengthen awareness about the skills of the profession and working in teams*

### Better co-operation within training schemes

- *Stop looking at each other as competitors*
- *Overcome arrogance: this is a small and very competitive branch which needs a stronger co-operation among itself and with the funders and MEDIA, who have to understand the value chain between training-development-production.*

### Better PR within industry and fundraising

- *To make the industry aware that training is a must to which it has to contribute*
- *To change mind sets of the industry and increase curiosity, in particular among producers, and to a lesser extent broadcasters.*
- *To find more funding for better training*

### Stronger cultural approach

- *To interconnect film cultures, cultural exchange within Europe*
- *To support young talent in terms of skills and creativity*
- *To have the courage to ask writers to take more risks*

### Find a compromise between the needs of the participants, the institutions and the industry expectations

- *To find a form that works for participants as well as for institutions.*
- *To get more projects done*

## **G.2. Closer Links between Training Programmes and the Film Industry.**

Twelve of the interviewed heads of programme believe that the training programmes and the film industry should be more closely related.

This should also seek to include the broadcasters, the large production companies and the distributors in the programmes to make the participants understand their needs, and also to involve them as sponsors in the financing of the programmes and to make the programmes less dependent on subsidies. At the same time such a closer link could make the industry more open minded.

It was also stated that a stronger international interconnection is necessary and that the programmes should search for more adequate trans-national film projects.

One voice, however, warned that training programmes should avoid being streamlined to meet the short term needs of the industry and, instead, should stand on their own, developing their own identity.

Another voice suggested that one should be communicating more to each other, not just in terms of simple market needs, but on a variety of levels and topics.

In terms of a closer co-operation between the different training initiatives for different professional categories, it was suggested that producer training programmes and scriptwriter training programmes should work more closely together.

### **G.3. Missing Elements in Training Programmes as related to Industry Demands.**

Going hand in hand with this question regarding the main challenges the programmes have to face to further improve their impact, the heads of programmes were asked to express their opinion regarding the missing elements in the programmes when dealing with industry demands.

Again the answers can be summarised under the following topics:

#### No missing element related to industry demands

- *The programme is directly demand oriented, the broadcasters come to the workshops to present their editorial lines*
- *Nothing: the variety of the offered programmes covers everything.*
- *Risk of becoming too formula driven and only defined by the needs of the industry*

#### Concrete proposals for missing elements related to market demand

- *Better knowledge of the market place and integrate more fully market demand*
- *Overcome gap in writing for television*

#### Better co-operation within training schemes

- *Absence of transparency about how programmes work and absence of overview of programmes offered*
- *Networking of initiatives, with the objective to exchange methods and experience and react to changing needs.*

#### General improvement of quality of training

- *To develop an explicit didactic teaching curriculum, based on learning objectives, where the outcome should be less measured by the scripts but more in terms of acquired knowledge and competence ( to answer the question: what is the learning process required to complete the goals set?)*
- *Offer better targeted programmes*
- *Stronger focus on quality of scripts*
- *Do training in analysing scripts so as to relate it much more to filmmaking*
- *Interdisciplinary co-operation, include psychology, actors, picture editors*
- *To overcome the division between talented people on the one hand, and the ideas the industry has of what kind of films should be made on the other hand.*

#### **G.4. Teaching Language**

According to the mid-term evaluation of the MEDIA training programmes, English was the teaching language in most of the training courses. The heads of programmes were asked whether they see this as a problem and/or as an opportunity.

Four interviewees declared that they were not affected by this problem as they work in their national language anyway (which in some cases was English).

Five heads of programmes saw this as a problem, because the foreign working language of the programmes excludes too many people. One voice said that language in general structures the view of the world, which in terms of scriptwriting, can be a problem as well as an opportunity. Some suggested working with different languages in their programmes, or already do work in this fashion, and a language mix depending on the origin of the participants is seen as the ideal solution.

The other interviewees didn't see this as a problem, saying that English is the language of film anyway and that it allows a better exchange of ideas. Furthermore to work in a foreign language is an opportunity because it forces participants of being very precise in their formulation.

One last interesting comment suggested that basics could be taught in English, but the more script related a workshop is, the more it should work in the mother tongue language of the project.



## V. Conclusions

The survey researched the following topics:

- Selection of Participants
- Philosophy, Methods and Tools
- Tutors
- Evaluation
- Impact
- Perspectives

### ***V.i. Limits of the Questionnaires***

In the course of the interviews, additional topics became apparent, and which would have been worth including in the list of questions:

- Concept/Curriculum  
In connection with 'Philosophy and working Tools', it would have been very useful to know whether the basic concept (target group of participants, objectives, methods and tools) of the training scheme is formulated in a document. It would also have been important to know who in the training scheme is responsible or permitted to submit such a document and who is authorised to accept such a document, and what the date of the last revision is.
- Objectives/Outcome  
The questionnaire covered a list of possible objectives, but did not ask whether the programmes define any specific expected outcome of training. This topic is being addressed by a small number of programmes and should be further researched, as a means to increase the quality of the programmes. The same topic will appear under the chapter 'Evaluation'.
- Evaluation  
The questionnaire did ask whether programmes are being evaluated and what the sources and means for evaluation were, but it did not delve deeper into the question as to what the purpose of the evaluations are and what kind of topics they do cover. For example the issue of the evaluation of the achievement of expected results of the training programmes was not raised.
- Target group of training participants  
It would have helped not only to inquire about target groups of participants in terms of general professional categories, such as writers, producers, script editors, but to also include a more precise definition as to the level of professional experience of addressed participants and their geographical origins.
- Financing sources and independence of training schemes  
As mentioned by some interviewees, there might be an interconnection between the financing structure of training and development schemes, their dependence or independence and their capacity to review their concepts, methods and tools.

## **V.ii. Training Concepts and Methodology**

### **Objectives**

It is surprising, that the objective to prepare writers for the markets ranks higher than the training of scriptwriting skills. It would be interesting to discuss with the heads of programmes, whether this apparent prioritizing of a market approach is due to their real beliefs or if it is the result of their wish to fulfil their funders' expectations. The question is pertinent, since this prioritizing of a market approach appears again, later on under the topic 'Main Challenges for the Future'.

The fact that the objectives 'Training of scriptwriting skills' and 'Development of projects' was mentioned by most programmes and is given similar priority, raises the question about how the programmes deal with these two seemingly opposed objectives. Where the aim is to train the skills of scriptwriters one would imagine that courses would put the priority on the teaching and the exercising of the craft of the profession.

This means focusing on the consolidation of know-how and skills, with the aim of maximising the benefits the writer can take for the future, and without caring too much about whether the screenplays have been fully developed. This is because they are treated as training material. On the other hand, in a course which aims to develop projects, one would think that the priority would have to be on the specific scripts and projects, aiming to develop them as far as possible, without caring too much about whether a participant has enough time and opportunities to consolidate his/her skills for the benefit of his/her career.

As time is short and precious during most programmes, a course concept has to be decided upon, choosing between whether it invests and concentrates on the development of its participants or into the development of the projects. Where such a decision is not taken, it can be assumed that at the end of a course one of the two elements (the participants or the projects) has suffered, if not both of them, as the focus of the programme might not have been well defined.

A similar contradiction can be noted around the fact that about half of the programmes define 'Building up development teams' as one of their objectives, but do not implement this objective by specific training modules, for instance for producers, to improve their competence in working with writers. The one programme, which trains producers to take on the function of script editor is an exception to the rule.

These topics are closely inter-linked with the question of applied methods in designing training programmes and will be picked up again later.

As a general conclusion it can be said that the objectives and the expected outcome of training programmes for scriptwriters are not well defined. Furthermore the assumption can be put forward that progress in this matter would lead to better developed training modules and tools, which would be for the benefit of the programmes and its participants.

### **Methods and Tools**

The main reason for the lack of objectives and specification about outcomes can be found in the fact that a systematic approach to curriculum elaboration is done by only a part of the programmes, and that methodical questions are not at the centre of at-

tention of heads of programme and tutors. There seems to be not only no debate on methodology of training, but also no debate about methodology of how to design training programmes. The most likely reason why there is such a lack of focus in most programmes towards having an 'Unique Selling Proposition' USP is because of an absence of research on methodology. Heads of programmes and tutors seem to be learning by doing.

Most programmes base their training activity on their trust in the professional experience and personal judgement of their tutors. This is without a doubt a pillar for any training activity, but experience and personal judgement need the guidance of a clear programme concept to allow the tutors to work towards common objectives and outcomes.

It has been stated by heads of programmes that professional scriptwriters prefer short courses, while younger talent accept longer formats. At the same time heads of programme often said that their courses find less and less interest among experienced writers. The reasons for this phenomenon should not only be looked for in the form of the courses. It most probably reflects a need for programmes with a higher profile, addressing through their content as well as their form a more defined category of participants.

This would allow the programmes to become more transparent for the professionals and would help them to make the right choices in accordance to their actual needs. More focused and specialised courses could attract the target group of more experienced participants.

A substantial improvement in methodology could mean a major step towards a larger, more transparent variety of clearly positioned programmes in terms of content, addressed participants, chosen formats and expected outcome.

### ***V.iii Selection of Participants***

It is perfectly understandable that in most cases the participants are selected by the heads of programme. Sometimes they are supported by the tutors. This is the case when the format of a course requires that issues of group building and group dynamics be taken into consideration. An additional external supervision of the selection of participants could help the programmes to become aware of when or if their course concepts are out of date or no longer needed

Well defined training concepts imply well defined target group of participants and would deliver more objective selection criteria. The selection procedures would benefit from this, because the currently strong and predominantly subjective judgement of the selectors would be guided by clearer criteria.

### ***V.iv. Training for Tutors***

The need for training of tutors has already been expressed by themselves through another survey TEST has conducted among trainers and tutors.

As soon as methodology becomes an issue within training schemes, then the natural consequence is to start thinking about training tutors.

This seems to be another field of untapped demand. The questions to be raised here are as follows: whether training schemes should start to train their trainers themselves, or if training suppliers can be identified, who are already specialised in similar fields, or if a new platform is needed to develop courses for our trainers?

### ***V.v. Evaluation Procedures***

With little exception, there seems to be almost no awareness among training schemes about the systematic project evaluation procedures used in many other fields and branches.

Once again, as a consequence of a more systematic design of training programmes, the evaluation procedures would also become clearer. The training concepts would include the criteria for their evaluation and the evaluators would know, what they should be looking for and on what parameters they should base their reviews. Inadequate criteria would no longer be applicable. Subjective evaluations would be reduced to a side aspect.

A sample document structure has been included under **Annex 4**, as an example for an evaluation document. The single chapters show the areas, which an evaluation document could cover and show the topics a training programme would have to define in order to become assessable and avoid false expectations.

In addition it can be said that a systematic combination of internal and external reviews would be much more effective, as compared to just internal evaluations. While internal evaluations and monitoring reports should be permanent and common practice, an independent external review (every two, three years) would allow the programmes to receive a fresh and impartial view of their activities, revealing gaps and deficiencies. This input would help towards a re-orientation and re-evaluation of the programmes.

And - most importantly - the number of filmed scripts and projects successfully completed would no longer be a general and major parameter to measure the efficiency or the programmes.

Indeed, the number of films produced from scripts developed is a highly questionable criteria by which to measure the outcome of scriptwriting training and project development programmes. The final green-light for a project to go into production depends on so many other elements which in no way are under the control of the programmes.

One interviewee underlined that any project development programme is limited by the fact that it is a simulation of reality and should not be mistaken for reality. Training programme environments do not correspond to the rules and laws of the market place and do not have to carry the risks and responsibilities a production company or development agency have to carry.

## **V.vi. Perspectives**

The three top objectives selected by the heads of programme, where it was felt more work is required, are listed below in the order of their ranking:

- increase the involvement of **market points of view** in the programmes
- To **train more industry agents** in script analysis
- **Networking** of the programmes

While the last of the three objectives goes hand in hand with TEST's intentions, the second point is somewhat surprising considering the policies of the last decade of training (see comment above regarding missing specific training modules to train producers), but for sure a necessary and important one. As for the first point, it will need a further debate to obtain a full understanding of what the consequences could be. Both points define areas in which training programmes would do well to increase their competence in the future.

### **Understanding Markets better: explore the difference between Cinema and Television**

The issue here is whether the task of training programmes is to simply increase the involvement of market orientated points of views, which does run the risk of reducing the programme's role to becoming a mere service supplier for the entertainment industry, or whether their task could not be better formulated by saying that they themselves have to provide a better understanding of the market mechanisms and do their own research in this field.

A possible working hypothesis could be to say that there is a fundamental difference between cinema and television and that this difference has to be further explored and better understood by training programmes. We could say that writing for television means delivering products for a highly structured demand (editorial lines, programme slots and formats etc.), while this is far less evident when writing for feature films. We all know the small and big successes (*like Italian for Beginners, Grill Point, Shallow Grave, Amélie, My Big Fat Greek Wedding, Zucker, Good Bye Lenin*) which came as a huge surprise, and we all know how big the expectations are of film financiers, public funders and distributors on writers, directors and producers to repeat today's and yesterday's (surprising and unexpected) success, which is a contradiction in itself.

### **More training for industry agents**

This topic could open a whole range of new activity fields for training programmes.

To strengthen interdisciplinary co-operation, it might be worthwhile to research whether there is a need to train not only producers, development executives and directors to give them a better understanding of story telling and how to work with writers, but also to train, for example, picture editors and composers about storytelling and the work of the writer. It would also be interesting to research whether there is a need to train writers and developers to better understand the crucial role of picture editing in the making of a film and to take the role of picture cutting in storytelling into consideration while developing scripts. We all know that in film a story is not only told by what the characters say, but much more by what the audience sees, and that a good part of a story is created in the imagination of the viewer by what is neither said nor seen, just by what is told through a cut.

Last but not least, why should scriptwriting training and development programmes not involve those who have the power to decide about which scripts get to the big or the small screen; such as sales agents, distributors, funding executives, commissioning editors, funding jury members etc.?

Some interviewees answered that this kind of target group of participants would never admit to being in need of training or does not have the time for it. The offer of such training courses might create the demand.

### **Main challenges and missing elements**

Beside the three top objectives selected by the heads of programme out of a given list of suggested objectives, they could also give their personal opinion on **the main challenges** and objectives. A whole range of objectives were mentioned with the aim to generally improve the quality of the training, which all went into the direction of a methodological step forward.

One interesting concrete proposal suggested that the unequal development of the film industry within Europe should be taken into consideration by the training schemes:

- *to adapt the programmes to the European regions in terms of training language and market needs. Thereby taking into account that the offers for training in screenwriting are generally larger and more accessible in the North of Europe, while what is on offer in the South of Europe and in many of the new EU member states is much weaker and more difficult to access.*

The answers given by the heads of programme on the **missing elements** in their relationship to industry demands confirmed the above listed priority topics: improve the understanding of the market place, improve the quality of training by building up competence on methodology, strengthen interdisciplinary co-operation, strengthen the networking and co-operation of training programmes.

## VI. Suggestions

### **VI.i. Support the Artistic Creativity of Writers versus Answering to the Market Demand**

To come back to the initial question of TEST about the role of the training programmes in the triangle of scriptwriters, training programmes and the industry, a possible answer could be:

Scriptwriting training and project development programmes should understand themselves as an intermediary link between the writers and the industry. They have to work towards a better understanding of the market for themselves, so as not to be mere subjects of the pressure exercised by the short-term needs of the film industry.

Being such an intermediary link could mean:

- to train skilled and professional writers, having a good understanding of the market, and being aware of WHEN and WHY they decide not to comply with immediate market demand;
- to make the industry understand that there can be no top and highly successful writers without the efforts undertaken to build a large basis of young and new talent;
- to make the industry AND the writers understand that film is not an exact science and that this business is based on prototypes (with the exception of certain TV-formats), which implies far more development efforts than in other industries, high and competitive selection and many trial and errors, with no short cuts and no guarantees for success.

As soon as the training programmes have started to define the objectives and the expected outcome of their courses, and have freed themselves from the self-imposed burden of measuring success by the number of films produced, they will have the means to solve the seemingly contradiction formulated by TEST in the description of the objectives of this survey:

They will no longer feel they have to tackle simultaneously and with the same degree of importance the goal of supporting the personal and artistic dimensions of the screenwriters and their stories, and channel the creativity of its participants to produce marketable scripts to meet the demands of the industry and expectations of funding bodies. They will be able to find a balance between these two objectives and which one, in the specific case of a specific course, has the priority over and above the other one.

In fact, it is impossible to deal with these two objectives at the same time and with the same priority. That is why the learning objectives have to be better defined, so as to overcome this insoluble contradiction.

But if they manage to make the scriptwriters understand how the market works, they will be able to support them in making decisions about their scripts and their projects, where and when to adapt themselves for instance to an editorial line of a broadcaster and where and when to insist in and to fight for their own instinct and beliefs.

At this point we are back to the question of the better understanding of the media entertainment market and specifically the difference between Cinema and Television in which the training programmes would have to improve their competence to put them into a position to teach to their participants.

### **VI.ii. Better Integration of Market Aspects into the Training**

Where the market demand is clearly organised and defined it should not be too difficult to articulate its needs to the participants of training programmes. Some of the training schemes already do so: inviting commissioning editors to be guest speakers, presenting their programme needs and introducing their editorial lines. The real difficulty, mainly for training programmes with participants from various countries, will be in the choice of who to invite, as the needs vary from country to country, and even from broadcaster to broadcaster.

For cinema projects, the market is less organised. However more and more marketing and distribution consultants are offering their services to analyse the market potential and to elaborate marketing concepts already at project level. These consultants could be a new resource for trainers, as could distributors and sales agents. Until now this has been a field reserved for producers' training programmes, but why not extend this expertise to interested writers or development teams?

### **VI.iii. Methodology**

The precondition to initiate any debate on the subject of the methodology of the training programmes would be to offer a platform from which opened-minded discussions can take place without any sense of fear of competition. Such a debate could lead to a recognition that by defining more clearly the objectives, expected results and applied methods and tools of the programmes, all the programmes would be strengthened, helping them to position themselves more effectively in a marketplace, which still has a large, if not increasing need for training.

There must be an extensive need and therefore space for specialisation, not only in terms of content but also in terms of geography. The only real limit is critical mass in terms of potential participants, which has to be carefully addressed in each case.

To animate such a debate on methodology, a proposal for a model of the domain of scriptwriting training and project development programmes has been drafted and described in **Annex 3**, integrating methodology as one of the dimensions of this domain.

### **Sample activities on methodology**

#### **General methodology**

The issue is to explore the creative tension between '**training of skills**' and '**project development**', and to discuss and to describe the difference between these two poles.

The same applies to the poles '**basic level**' versus '**advanced level**'; regarding differing approaches and methods in training of skills, as well as regarding differing approaches and methods in relationship to project development.



If film students or first time filmmakers have the right to experiment and try out, why are experienced professionals not allowed, from time to time, to do the same and to re-think what they are doing on a day to day basis and why? Some of the great filmmakers have kept their original spirit alive by having had the courage to explore new ways of filmmaking even in their later years. This would be a new area for training programmes to develop.

Is it sheer coincidence that the Swiss institution for vocational training, FOCAL, made a proposal called 'Breaking the Walls' to Southern African filmmakers, which is primarily an exercise in creativity for experienced teams of filmmakers? Why has such a programme never been proposed to European filmmakers or teams of filmmakers?

## **Methodology of training skills of scriptwriting**

### Activities targeted towards programme directors

- 1) Training in Curriculum Development including target group definition, selection procedures, objectives & expected outcome definition, methods for assessment of achieved results (other than count of projects gone into production) and independent evaluation procedures (other than subjective feedback of participants).
- 2) Follow up case studies in Positioning of Training Programmes in terms of writers' needs, industry needs and competing training programmes.
- 3) Research for means to create closer links with the industry, also to replace or to complement subsidy with alternative or matching financing forms, based on clearer objectives, outcome and target group definition (sponsoring through the industry).
- 4) Training Methodology of Training Trainers, Tutors and Industry Experts.

### Activities targeted towards programme directors, trainers, tutors and industry experts

- 5) Training in Development of Training Modules for specified Target Groups, including definition of expected outcome and methods for assessment of achieved results.
- 6) Training in Use of Case Studies with respect to Learning Targets and appropriate methods for assessment of results  
(see practice in other fields, where a case study consists of a given set of descriptions of a situation and related problems to be solved, for which the participants have to elaborate and present solutions; the tutor and the other participants then comment the proposals, at the end the tutor gives his solution; in the film industry case studies are usually done in a way that experts talk about their experiences, in many cases by telling anecdotes and answering questions of the participants).
- 7) Training in Use of Projects with respect to Learning Outcome oriented Training of Skills and appropriate methods for assessment of results in the case of programmes which intend to mainly train participants, as opposed to programmes whose main objective is to develop and improve projects.
- 8) Training in Integration of subordinated specific Learning Outcomes in Project Development oriented Programmes, methods for assessment of results.
- 9) Training in Methodology of Teaching and Training.

- 10) Training in Working with single Participants (criticism, feedback, overcome of resistance and writer's blocks)
- 11) Training in Psychology of Group Work and Communication with Groups (group dynamism)
- 12) Training in Techniques of Presentation Lecturing.

## **Methodology of Research and Project Development**

### Activities targeted to programme directors:

as above

### Activities targeted to programme directors, trainers, tutors and industry experts

- 13) Training in Methodology of Project Development.
- 14) Training in Development of Training Modules for the Team Work of Producer/Writer/(Director), with an emphasis on training not the writers, but producers, script editors, directors etc. in working and collaborating productively with them.
- 15) Research of the Difference of Development Methods for Specific Formats, like feature versus television, one off versus serial, animation, children etc. and describe their specific characteristics.
- 16) Research of New Tools and Methods of and for Project Development (like Script Sculptures, Creative Matrix Navigation etc.).
- 17) Research of Formats related to Market Needs. What does which market need?
- 18) Research of Specific Conditions and Needs of Regional and National Markets within Europe and deduce accordingly specific needs for project development.
- 19) Training in Methods, Tools and Sources of Audience and Market Research.
- 20) Training in Analysis of Market Feasibility of Projects.

## **Complementary and overlapping topics**

- 21) To study the Difference between Feature and Television Projects, and therefore their differing needs in development, as well as other formats, like serials, children, animation, adaptation, genres.
- 22) To study the specific needs of Markets of different Language or Culture. Where are co-productions possible, where not? Where is common training of skills and project development possible and where not?

#### **VI.iv. Need for additional Training: Target Groups and Content**

The following suggestions have to be submitted to a careful analysis of the critical mass of cultural and geographical origins of the potential demand for training.

##### **Redefine Target Groups and develop according Training Modules**

Some twenty years ago scriptwriters were accused by the industry of not mastering the skills of scriptwriting. The whole industry was in consensus that 'the scripts were the problem' and that scriptwriting needed to become a profession on its own. The 'author approach' was clearly no longer viable as the only existing approach to film-making aimed at satisfying the needs of the industry. Scriptwriters and directors embraced this to a large extent and a vast number of training opportunities were created to fill the gap.

Training initiatives began to start moving more and more into project development. Again everybody agreed to this under the banner of reality oriented and market related training. It was under the same banner that training started to become more and more organised for teams of writers and producers, and occasionally including directors as well. The training and involvement of script editors started as well.

It seems to be a fact that no training initiative defines it as one of their objectives to replace the producers in the development phase, but most of them agree that objectively they tend to play a role producers should in fact be playing. The answers as to why the producers do not take up this role are twofold: 1) most production companies are small and undercapitalised and do not have the means for proper development work; 2) the producers' lack of creative skills in leading the development process and the need for help of the programmes.

So far, so good. The question still remains unanswered, however, as to why, in twenty years of training in film, with the exception of perhaps one programme in France and one programme in the UK, no programme developed specific training modules to train producers in creative development and working with writers? Even project based producer training programmes apply more or less the same methods as the scriptwriter' training programmes do, where the producer is assisting and commenting on the work of a tutor with the writer, but does not have to expose him/herself in practical exercises, as the writers have to do.

The proposal offered here to scriptwriting training and project development programmes is to enlarge the target group of participants in terms of practical training and exercises and to develop accordingly training modules for all the professions which have to work with scripts: Script writers / Script Editors / Producers / Directors / Commissioning Editors / Funding Bodies, and why not Directors of Photography and Picture Editors, Composers and Art Directors.

If at first sight the demand might not seem so apparent, then there is a good chance that the offer will trigger demand.

### **VI.v. Possible new Fields for specialised Training Content**

It has not been the task of this survey to research those training areas that are not actually covered by the scriptwriting training programmes. Based on the proposed model of the activity field of training in scriptwriting, it is up to specialists and to training programmes themselves to identify needs and existing critical mass of potential participants, most probably and mainly on the 'skills' side of the model.

One example for instance: why do characters in American movies often look so much more real compared to many European movies. Are our projects still too theme driven? Do European filmmakers understand the psychology of the audience enough and are they aware of the strongest resource to enrich the psychology of their characters? (As a reference see again the SCREENTALK chat with Lew Hunter on the TEST web site)

It could be imagined, that specialised training would make sense in areas such as training on psychology of the spectator, training on psychology of characters, training on dialogue, training on adaptations, training on children movies, training on adolescent movies, training on genres, and so on.

### **VII. Final Comment**

It has to be said that the methodology adopted by TEST to formulate the questionnaires reflects quite accurately the point at which the training schemes find themselves today, including their blind spots and their limits. After the completion of this survey many questions could be re-formulated in a much more concise way, some would be replaced by others and some would be added. In this sense, the survey has to be seen as an integral part of the actual landscape of the training schemes and programmes and has to be understood as work in progress.

The conclusions and suggestions have attempted to be a genuine reflection of all the interviews and the fruitful contributions of the participating professionals from the film industry and training landscape. How realistic they are can only be verified by an open debate between the various training programmes. If indeed the report does manage to initiate and contribute towards such a debate and dialogue, by addressing certain themes and issues, then it has fulfilled its main objective.

Luciano Gloor

Berlin, 31<sup>st</sup> March 2005

## List of Annexes

- Annex 1: List of programmes addressed
- Annex 2: List of programmes and persons interviewed
- Annex 3: Abbreviations
- Annex 4: Sample structure for a programme evaluation
- Annex 5:

### **Annex 1: List of Programmes Addressed**

#### Criteria for the selection of programmes:

- Aimed at professional screenwriters
- Training takes place in Europe
- Training through projects in development
- Training programmes that are oriented on fiction.

AWMSFD	Andrej Wajda Master School of Film Directing - Poland
CdA	La Casa de América - Spain
CEC	Centre des Ecritures Cinématographiques / Moulin d'Andé - France
CEEA	Conservatoire Européen d'Écriture Audiovisuelle - France
CEFPF	Centre Européen de Formation à la Production de Films - France
CEPI	Consortium Européen d'Écriture pour l'Image - France
DZ	Draft Zero - United Kingdom
DF	Drehbuchforum Wien - Austria
EF	Equinoxe - France
EG	Equinoxe - Germany
ES	Euroscript - United Kingdom
FF	First Film - United Kingdom
FIA	Fundación para la Investigación del Audiovisual - Spain
FS	FOCAL – Switzerland
IT	INA-TRAM - France
MBFI	Maurits Binger Film Institute - The Netherlands
MFI	Mediterranean Film Institute – Greece
MI	Moonstone International - United Kingdom
MSD	Master School Drehbuch - Germany
NbN	North by Northwest – Denmark
NFD	Norwegian Film Development
NF	nordmedia Fonds GmbH - Germany
PAL	PAL Laboratories - United Kingdom
PILOTS	Pilots - Spain
SF	The Script Factory - United Kingdom
SG	Sources 2 - Germany
STI	Screen Training Ireland
VSA	Vlanders Script Academy - Belgium

**Annex 2: List of Programmes and Persons interviewed**

<b>Programme</b>	<b>Person</b>	<b>Country</b>	<b>Contact</b>
CEEA	Christian Biegalski, Dir.	France	<a href="mailto:c.biegalski@ceea.edu">c.biegalski@ceea.edu</a>
CEPI	Isabelle Fauvel, Dir.	France	<a href="mailto:initiative.film@wanadoo.fr">initiative.film@wanadoo.fr</a>
Drehbuchforum Wien	Bruno Pellandini, Dir.	Austria	<a href="mailto:office@drehbuchforum.at">office@drehbuchforum.at</a>
Equinoxe Germany	Meike Coelle,	Germany	<a href="mailto:ptlook69@yahoo.com">ptlook69@yahoo.com</a>
FIA	Joan Alvarez, Dir.	Spain	<a href="mailto:jalvarez@uimp.es">jalvarez@uimp.es</a>
FOCAL	Pierre Agthe, Dir.	Switzerland	<a href="mailto:info@focal.ch">info@focal.ch</a>
MBFI	Dick Willemsen, Dir.	Netherlands	<a href="mailto:dick@binger.nl">dick@binger.nl</a>
Moonstone Internat.	Fiona Kinsella, Dir.	UK	<a href="mailto:fiona@moonstone.org.uk">fiona@moonstone.org.uk</a>
Master School DB	Oliver Schütte, Dir.	Germany	<a href="mailto:info@masterschool.de">info@masterschool.de</a>
NbN (no quest.)	Annette Funch, Dir.	Denmark	<a href="mailto:a_funch@post12.tele.dk">a_funch@post12.tele.dk</a>
NFD	Kirsten Bryhni, Dir.	Norway	<a href="mailto:kirsten@norskfilmutvikling.no">kirsten@norskfilmutvikling.no</a>
PAL	Susan Benn, Dir.	UK	<a href="mailto:susanbenn@pallabs.org">susanbenn@pallabs.org</a>
Pilots	Christian Routh, Dir.	Spain	<a href="mailto:info@pilotsworkshps.com">info@pilotsworkshps.com</a>
Sources 2	Renate Gompper, Dir.	Germany	<a href="mailto:info@sources2.de">info@sources2.de</a>
STI	Sorcha Loughnane	Ireland	<a href="mailto:sorcha.loughnane@fas.ie">sorcha.loughnane@fas.ie</a>
VSA	Patrick Cattrysse, Dir.	Belgium	<a href="mailto:patrick.cattrysse@skynet.be">patrick.cattrysse@skynet.be</a>
<b>Additional Interviews with industry experts</b>			
Franz Mangelberger	distributor	Austria	
Frank Stehling	public funding	Germany	
Martin Hagemann	producer	Germany	
Andrew G. Hood	script writer and tutor	UK	
AWMSFD	only questionnaire	Poland	
Nordmedia	only questionnaire	Germany	

### **Annex 3: Proposal of a Model:**

#### **Create a common vision of the landscape in which training programmes act**

One major result of the survey is the lack of a general and common vision of the field in which the programmes are acting. The following is an attempt to propose a possible approach for such a general view.

The proposal is made under the assumption that we are talking solely about fiction, meaning both cinema and television, which are both covered by the interviewed training programmes. The proposed approach as to how to look at the field of training and development could also be applied to other programme formats. These suggestions are however limited to fiction.

In what follows, the first step is an attempt to describe a two-dimensional map in which scriptwriting training and development programmes are working. The second step adds a missing third dimension, creating a picture of a three-dimensional model of scriptwriting training, which helps to identify blind or uncovered areas.

#### **Basic Level versus Advanced Level**

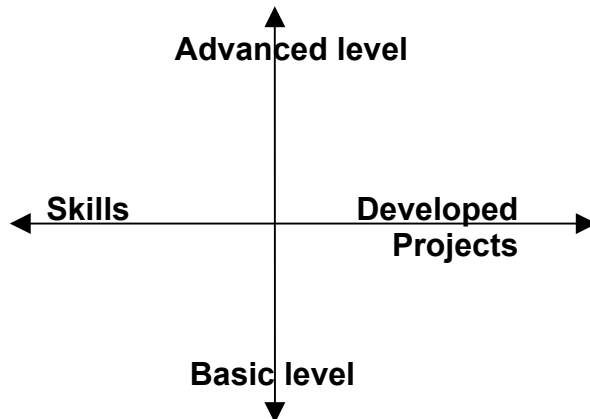
This pair of terms is quite self-explanatory and forms the first axis of our map.

##### **a) Skills versus Developed Projects**

The first step of teaching in screenwriting starts with learning some basic tools. This is what happens at film schools. The next step is to apply the tools, which in terms of a curriculum might be termed "training writing skills". Writing skills are trained by writing (as a reference, see the chat from Screentalk with Lew Hunter on the TEST web site, under the title WRITE, WRITE, WRITE). If this principle is adapted to scriptwriting training programmes, there is nonetheless always an aspect of development involved (subject, plot, story), even if what is developed is seen as aiding the main objective of training skills. On the other hand, so long as practitioners accept the credo of 'life-long learning' and try to improve their skills, whatever they might do, then surely any development includes an aspect of training?

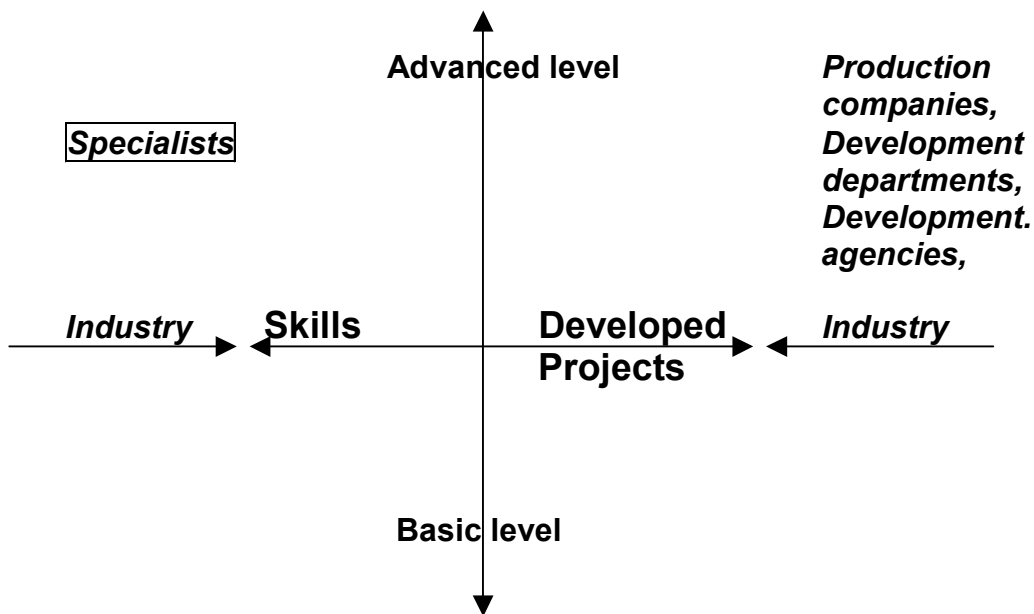
Skills and Developed Projects are suggested as being the two ends of the second axis of our map. Both terms are in common use, and while they have not been very extensively defined in terms of training by the European filmmakers, they will not be contested by anybody.

Graph 1) The map of scriptwriting training



To complete the picture let's see how the industry could be integrated into this map of training:

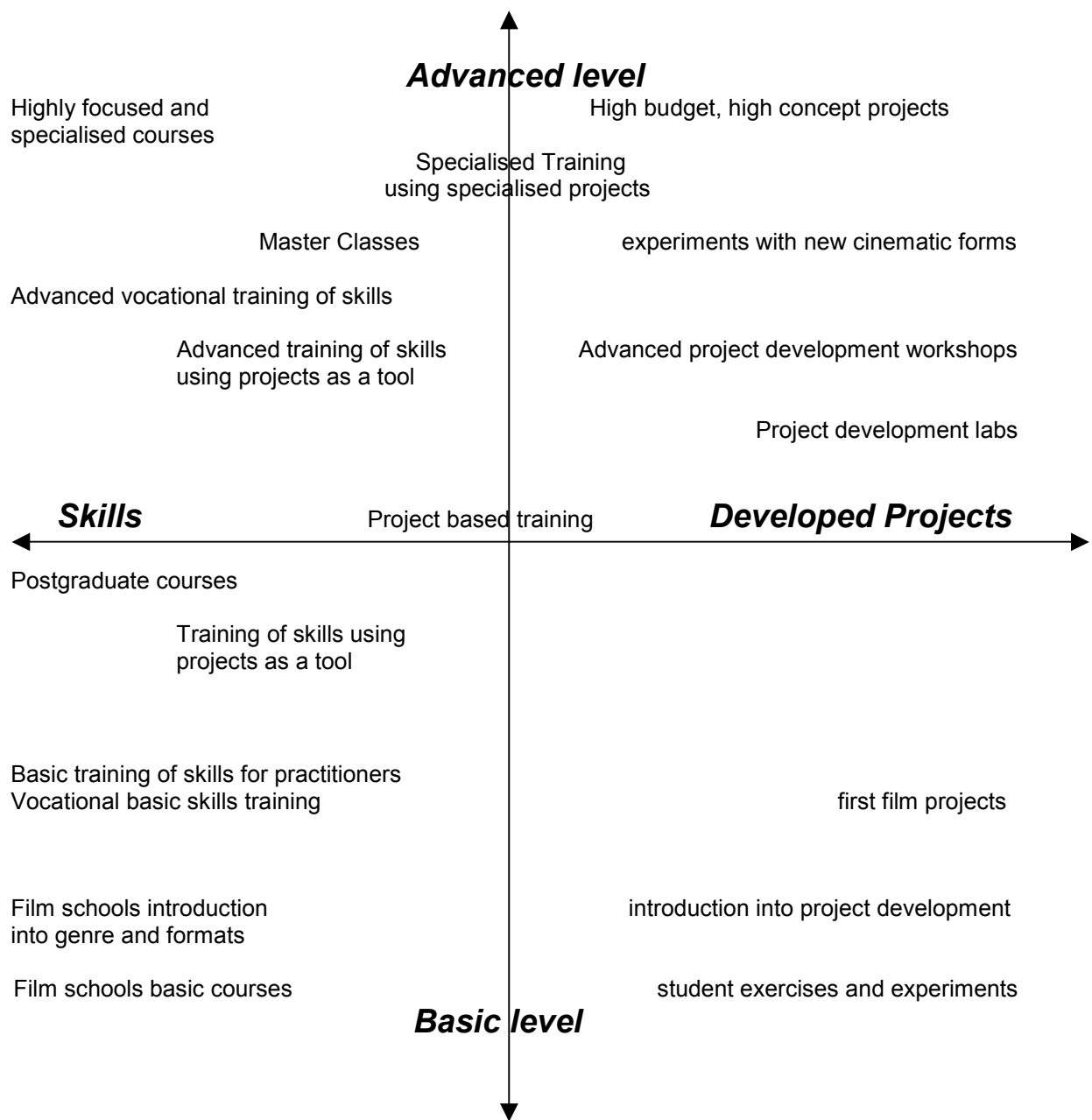
Graph 2) The interlink of scriptwriting training to the industry



If we try to position some scriptwriting training activities on offer within this map, the picture could look as follows:



Graph 3) Sample training activities positioned in the map of scriptwriting training



Now there is a third dimension, which until now has virtually been overseen by the scriptwriting training programmes. This third dimension transforms our two-dimensional map into to a kind of three dimensional model of the world of scriptwriting training.

## b) Training Methodology versus Development Methodology

The third proposed axis could be a contested one, as a large absence of discussion or debate on methodology can be observed among European training programmes.

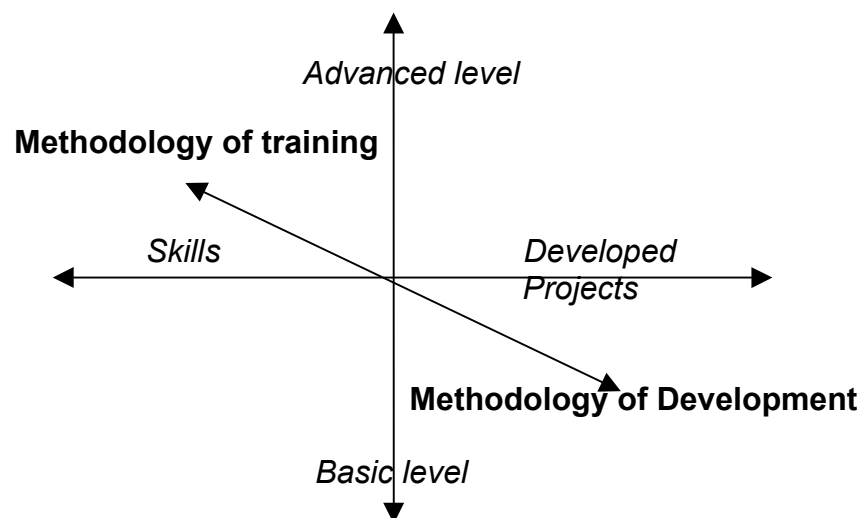
There are much discussed, applied or disputed theories about storytelling and scriptwriting. There is almost no discussion about methods on how to train scriptwriting skills and how to develop projects. The most far-reaching and applied method is to combine both, guided by the subjective judgement of experts and based on their professional know-how, their experience and their market knowledge.

If the paradigm of 'life - long learning' applies to every profession, be it writers, directors and other members of the film industry, then it must also apply to trainers and teachers.

*As a reference: see the text by Patrick Cattrysse in the TEST database under the title SCRIPTWRITING: TRAINING AND RESEARCH.*

As a consequence, methodology is the third proposed axis of our model.

*Graph 4) The third dimension of a model of the field of scriptwriting training*

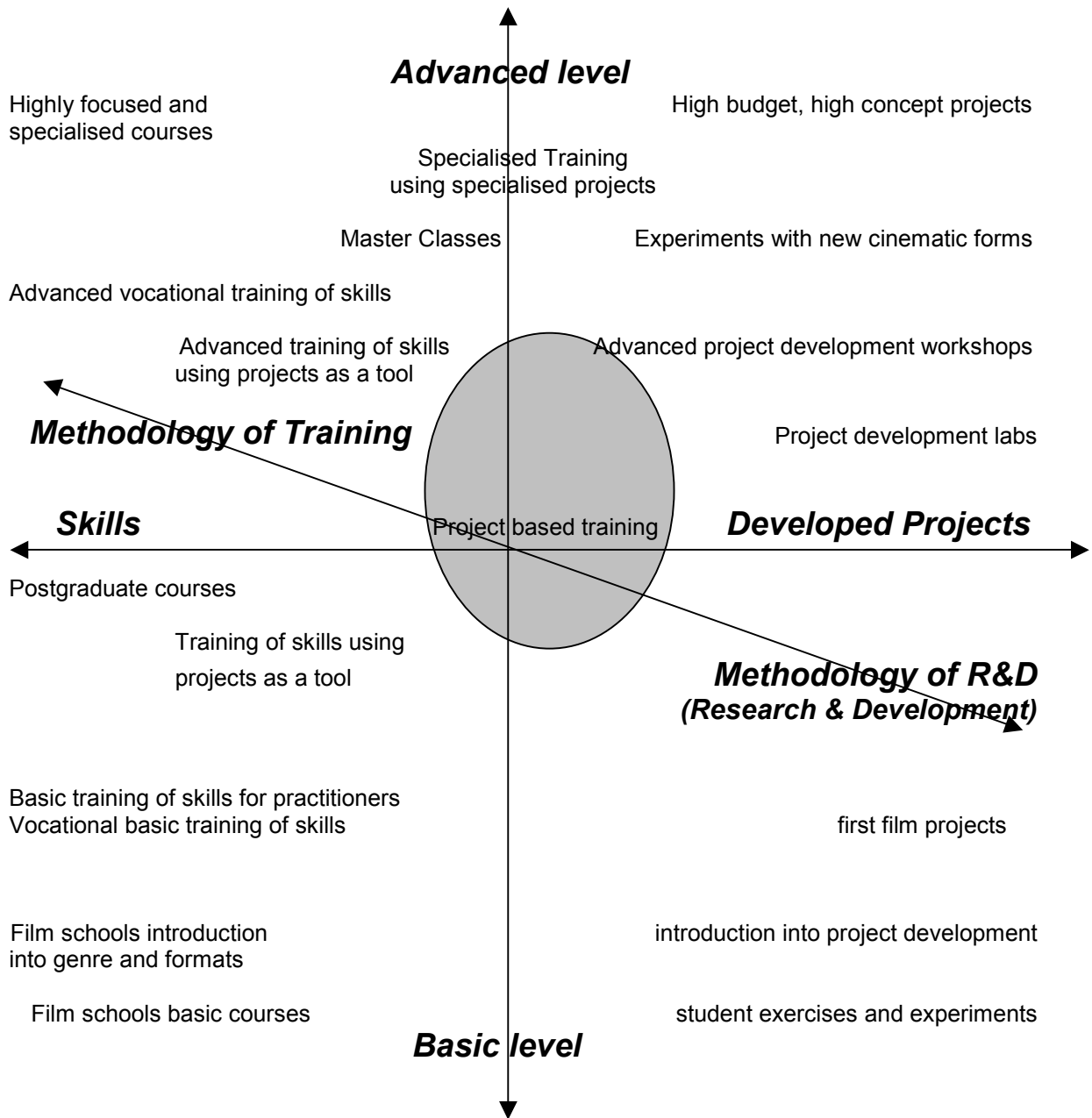


## c) Position of training and development programmes within this model

The essential purpose of charting such a model of the activity of scriptwriting and development programmes is to provide a tool to find out, where exactly in this model the programmes have their particular place or where they would like to re-position themselves in it.

The following schema is a first draft of this model. The grey ellipse marks the area in which probably the large majority of the programmes can be located: a bit more in the field of development, rather than training, and a bit more towards the advanced level, rather than towards the basic level, and almost none of them work explicitly in the dimension of methodology. To give a complete picture it has to be stated that there are some programmes, which clearly position themselves in a very specific and/or specialised format or area, or clearly define their activity as training versus development, where the outcome is not to be measured by scripts or projects turned into a film.

Graph 5) The position of the majority of scriptwriting and project development programmes (as seen by themselves)



#### **Annex 4: Sample Structure for an external Programme Evaluation**

An objective evaluation is only possible to the extent that the concept, the target group, the objectives and the outcome of a programme are defined. In the absence of these elements, evaluations procedures might tend to develop their own evaluation criteria, doing injustice to the programme, because adapting inaccurate criteria.

If no outcome is planned nor is expected, but is conceptually outlined and justified in the curriculum document of the programme, then no false expectations and applicable outcome criteria can be applied by an external evaluation - for instance from the funders' point of view.

A sample structure for an Evaluation, which would have to be adapted to comply with the concept of the single programme to be evaluated, could look like:

##### **A Concept**

- Is the programme well defined in terms of target group of participants, overall goal, objectives and expected results, as well as approach (methods, tools, selection criteria)

##### **B Achievements**

- Output of training/results with regard to improvement of skills or achieved quality of scripts/projects, as expected by the training programme
- Outcome of training, contribution to the achievement of larger training objectives, as defined by the training programme
- Impact of training with regard to the industry needs

##### **C Approach**

- Appropriateness of approach with regard to objectives and context
- Procedures and criteria for selection of tutors and industry experts
- Procedures and criteria for selection of participants
- Cultural diversity and training language (if applicable)

##### **D Methods and tools**

- Training methods and tools still valid?
- Training impact hypotheses still valid?
- Answers to needs still valid?
- Achievement of results realistic within duration of programme?

##### **E Management**

- Effectiveness with regard to training planning and implementation
- Accountability and cost effectiveness
- Monitoring
- Steering

##### **F Evaluation**

- Main assets of programme
- Major shortcomings of programme
- Need for reorientation?
- Recommendations
- Preconditions to succeed